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Review of When We Were Young; new perspectives on the art of the child

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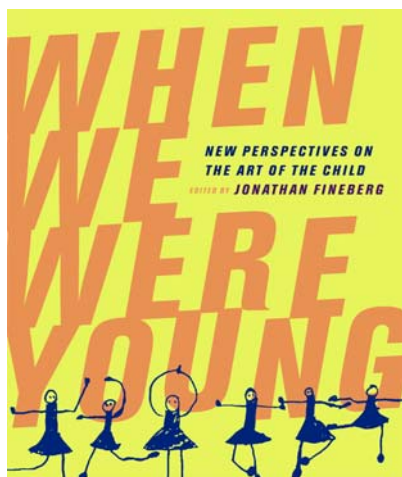
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When We Were Young: New Perspective on the Art of the Child / Edited by Jonathan Fineberg.-- Berkeley, CA: University of California Press, in association with The Phillips Collection Center for the Study of Modern Art, University of Illinois at Urbana-Champaign, August 2006.--304 p.: ill.--ISBN 0-520-25042-7 (cl., alk. pa.); ISBN 0-520-25043-5 (pa., alk. paper): \$84.95 (cl.); \$34.95 (pa.).



Fineberg's latest offering, published in conjunction with an exhibit of children's drawings, coincides with the launching of the Center for the Study of Modern Art by The Phillips Collection. Fineberg's previous contributions include *The Innocent Eye: Children's Art and the Modern Artist* (Princeton, NJ: Princeton University Press, 1997) and *Discovering Child Art* (Princeton, NJ: Princeton University Press, 1998). Fineberg continues his extensive research with this scrupulous study of art and the visually gifted child.

A collection of essays by scholars and critics in the field comprises the first section. Rudolf Arnheim, whose research and teaching laid the foundation for all subsequent studies in the psychology of art, provides the first essay, reprinted from his earlier collaboration with Fineberg in *Discovering Child Art*. Both Christine Marme Thompson and Olga Ivashkevich look at the relationship between social environment and children's art. While Thompson explores the effect of popular culture on art, Ivashkevich examines the role that art plays in the socialization process. Misty S. Houston

provides an interesting study of Louis XIII's early drawings as revealed by the journals of his physician. Elizabeth Hutton Turner discusses Alexander Calder's theories on the artistic education of children. Finally, Fineberg reflects on the relationship of play and drawing. Together the essays consider the way children visualize their world and use their artwork to convey those experiences and impressions. Illustrations are generously used to augment the text.

The second section consists of a gallery of one hundred full-page images gathered from the collections of Fineberg, Arnheim, and the International Museum of Children's Art in Oslo. The color plates represent a variety of artwork created by children from all over the world and of all ages. In addition, they include representative works by well-known individuals, including Edward Hopper, John Everett Millais, E.E. Cummings, and Walt Disney.

Lastly, an extensive annotated chronology charts the study of children's art from the years 1224 to 2003, including relevant literature, exhibitions, and other documentation.

With the growing interest in different learning styles and an increasing emphasis on visual literacy, this anthology is a significant contribution to the dialogue. It will appeal to scholars in art education, art history, and child psychology, in addition to the casual reader. Recommended for academic and large public libraries.

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